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### Carmina Burana

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Illinois State University Symphony Orchestra

Carl Orff's  
*Carmina Burana*  
and  
*Eight Miniatures for Small Orchestra*  
by  
Roque Cordero



Glenn Block, *Music Director and Conductor*

Roque Cordero, *Guest Conductor*

ISU Concert Choir, ISU Civic Chorale

James Major, *Director*

Bloomington Singing Y'ers

David Bennett, *Director*

Michelle Vought, *Soprano*

David Hohulin, *Tenor*

John Koch, *Baritone*



*October 12, 1997*

*Braden Auditorium, 3:00 pm*

The fourteenth program of the 1997-98 season

## PROGRAM

### Eight Miniatures for Small Orchestra

- I. Marche Grotesca
- II. Medatacion
- III. Pasillo
- IV. Danzonette
- V. Notturmo
- VI. Meiorana
- VII. Plegaria
- VIII. Allegro Final

Roque Cordero  
(b. 1917)

Roque Cordero, guest conductor

In celebration of the Composer's 80th birthday

### Carmina Burana (1935-1936)

Carl Orff

Fortuna imperatrix mundi (Fortune, Empress of the World) (1895-1982)

- I. Primo vere (In Springtime)  
Uf dem Anger (On the Green)
- II. In taberna (In the Tavern)
- III. Cour d'amours (The Court of Love)  
Blanziflor et Helena (Blaniflor and Helena)

Fortuna imperatrix mundi



Carl Orff composed *Carmina Burana* (Songs of Beuren) in 1935 and 1936. He was inspired to write the piece after discovering a collection of

medieval poems. These poems were compiled around the first half of the 13th century in a southern border region of Bavaria. They had never been officially cataloged because of the offensive nature of some of the poems. In 1803 the collection was found in the library of the Benediktbeuren monastery. The manuscript was published in 1847 by the Munich court librarian, Johann Andreas Schmeller, who also felt it was in his power to censor the collection: the most suggestive poems were left out.

This manuscript is said to be the most important and comprehensive collection of medieval Latin lyric poetry. Over two-hundred pieces were collected with subject matter such as: moralizing and satirical songs, love songs, eating, drinking, and gambling songs, Goliard poetry, and religious plays. "Perhaps" as one scholar remarked, "the monks found it an amusing relief after long hours of contemplation!" Many poems of the period contain satires on the immorality of the clergy, and such songs, composed in Latin, were truly international and crossed linguistic frontiers as easily as the music that went with them.

Orff chose twenty-four of the poems to include in this masterpiece. As soon as Orff discovered the image of the Fortune with the text 'O Fortuna velut Luna statu variabilis...(O fortune, like the moon ever-changing)', he was overcome with sounds and images for the piece. The first performance in Frankfurt in 1937, conducted by Bertil Wetzelsberger, was staged with chorus, dancers, and magic pictures. Orff begins and ends the piece with the wheel of fortune: the grand

chorus builds in speed and tempo. In between the grand 'wheel' are three chapters. The first celebrates springtime with songs and dances. The second enters the tavern, dominated by male voices in the home of food and drink. The third chapter is set in the courts of love where we hear the innocence of the soprano and children's chorus. Finally, the wheel of fortune turns again as the composition comes to an exciting and powerful close.



**Roque Cordero** wrote *Eight Miniatures for Small Orchestra* in 1944 and revised it in 1948, with a new Allego final, which recalls motives

from some of the previous movements. In this work, the composer—at that time studying composition with Ernst Krenek—started his search for the application of the twelve-tone technique to a personal expression which would preserve his Latin American roots, specifically, Panamanian. For that reason we find the Pasillo and Mejorana from Panama, as well as rhythmic elements of the Tamborito in the last movement, but without direct quotation from the folklore of his native country. The premiere took place in Washington, D.C., on April 10, 1950, with the National Symphony Orchestra, conducted by Eleazar de Carvalho.

In 1974, the work was recorded for Columbia Records by the Detroit Symphony Orchestra, conducted by Paul Freeman. Maestro Freeman also recorded it, in 1995, with the Chicago Sinfonietta.

Notes by Anne Decker and Roque Cordero

## Fortuna Imperatrix Mundi

### 1. O Fortuna

O Fortuna,  
velut luna  
statu vaiabilis,  
semper crescis  
aut decrescis;  
vita detestabilis  
nunc obdurat  
et tunc curat  
ludo mentis aciem,  
egestatem,  
potestatem  
dessolvit ut glaciem.

Sors immanis  
et inanis,  
rota tu volubilis,  
status malus,  
vana salus  
semper dissolubilis,  
obumbrata  
et velata  
michi quoque niteris;  
nunc per ludum  
dorsum nudum  
fer tui sceleris.

Sors salutis  
et virtutis  
michi nunc contraria,  
est affectus  
et defectus  
semper in angaria.  
Hac in hora  
sine mora  
corde pulsum tangite;  
quod per sortem  
sternit fortem,  
mecum omnes plangite!

### 2. Fortune plango vulnera

Fortune plango vulnera  
stillantibus ocellis,  
quod sua michi munera  
subtrahit rebellis.  
Verum est, quod legitur,  
fronte capillata,  
sed plerumque sequitur  
Occasio calvata.

In Fortune solio  
sederam elatus,  
prosperitatis vario  
flore coronatus;  
quisquid tamen flouri

## Fortune, Empress of the World

### Chorus

O Fortune,  
variable  
as the moon,  
always dost thou  
wax and wane.  
Detestable life,  
first dost thou mistreat us,  
and then, whimsically,  
thou heedest out desires.  
As the sun melts the ice,  
so dost thou dissolve  
both poverty and power.

Monstrous  
and empty fate,  
thou, turning wheel,  
art mean,  
voiding  
good health at thy will.  
Veiled  
in obscurity,  
though dost attack  
me also.  
To thy cruel pleasure  
I bare my back.

Thou dost  
withdraw  
my health and virtue,  
thou dost  
threaten  
my emotion and weakness with torture.  
At this hour,  
therefore, let us  
pluck the strings without delay.  
Let us mourn  
together,  
for fate crushes the brave.

### Chorus

I lament Fortune's blows  
with weeping eyes,  
for she extorts from me  
her gifts,  
now pregnant  
and prodigal,  
now lean  
and sear.

Once was I seated  
on Fortune's throne,  
crowned with a garland  
of prosperity.  
In the bloom

telix et beatus,  
nunc a summo corrul  
gloria privatus.

Fortune rota volvitur;  
descendo minoratus;  
alter in altum tollitur;  
nimis exaltatus  
rex sedet in vertice -  
caveat ruinam!  
nam sub axe legimus  
Hecubam reginam.

#### I Primo Vere

##### 3. Veris leta facies

Veris leta facies  
mundo propinater,  
hiemalis acies  
victa iam fugatur,  
in vestitu vario  
Flora principatur,  
nemorum dulcisono  
que cantu celebratur.

Flore fusus gremio  
Phebus novo more  
resum dat, hoc vario  
iam stipatur flore.  
Zephyrus nectareo  
spirans in odore.  
Certatim pro bravo  
curramus in amore.

Cytharizat cantico  
dulcis philomena,  
flore ridet vario  
prata iam serena,  
salit cetus avium  
silve per amena,  
chorus promit virginum  
iam gaudia millena.

##### 4. Omnia sol temperat

Omnia sol temperat  
purus et subtilis,  
novo mundo reserat  
faciem Aprilis,  
ad amorem properat  
animus herilis  
et iocundis imperat  
deus puerilis.

Rerum tanta novitas  
in solemnitate vere  
et veris auctoritas  
iubet nos gaudere;  
vias prebet solitas,

I was struck down  
and robbed of all my glory.

At the turn of Fortune's wheel,  
one is deposed,  
another is lifted on high  
to enjoy a brief felicity.  
Uneasy sits the king -  
let him beware his ruin,  
for beneath the axle of the wheel  
we read the name of Hecuba.

#### I In Springtime

##### Small Chorus

The bright face of spring  
shows itself to the world,  
driving away  
the cold of winter.  
Flora reigns  
in her colorful robes,  
praised in the canticle  
of sweet-sounding woods.

Phoebus laughs  
in Flora's lap again.  
Surrounded by flowers,  
Zephyrus breathes  
the fragrance  
of their nectar.  
Let us compete  
for the prize of love.

The sweet nightingale  
begins her song,  
the bright meadows  
laugh with flowers.  
Birds flit about  
the pleasant woods,  
the maidens' chorus  
brings a thousand joys.

##### Baritone Solo

The sun, pure and fine,  
tempers all,  
a new world is opened  
by the face of April.  
The heart of man  
rushes to love,  
and over all  
the boyish God rules.

The power of Nature's renovation  
in the glorious spring  
commands us  
to be joyful.  
Spring evokes

et in tuo vere  
fides est et probitas  
tuum retinere.

Ama me fideliter,  
fidem meam nota  
de corde totaliter  
et ex mente tota.  
Sum presentialiter  
absens in remota,  
quisquis amat taliter,  
volutur in rota.

#### 5. Ecce gratum

Ecce gratum  
et optatum  
ver reducit gaudia,  
purpuratum  
flore pratum,  
sol serenat omnia.  
Iam cedant tristia!  
Estas redit,  
nunc recedit  
hyemis sevitia.

Iam liquescit  
et decrescit  
grando, nix et cetera;  
bruma ligit,  
et iam sugit,  
ver estatis ubera;

illi mens est misera,  
qui nec vevit,  
nec lascivit  
sub estatis dextera.

Gloriantur  
et letantur  
in melle dulcedinis,  
qui conantur,  
ut utantur

premio Cupidinis;  
simus jussu Cypridis  
gloriantes  
et letantes  
pares esse Paridis.

Dem Anger  
6. (Dance)

Flore silva

Flore dilva mobilis  
floribus et foliis.  
Ubi est antiquus  
meus amicus?  
Hinc equitavit,

the wonted ways of love  
Hold fast  
thy lover!  
Love me faithfully,  
feel the constant adoration  
of my heart  
and mind.  
I am with you  
even when apart.  
Whoever shares my feeling  
knows the torture of love.

#### Chorus

Behold the spring,  
welcome and long awaited  
which brings back  
the pleasures of life.  
The meadow  
with purple flowers is abloom,  
the sun brightens all things.  
Now put all sadness aside,  
for summer returns,  
and winter's cold withdraws.

Ice  
and snow  
melt away,  
the frost flees,  
and spring  
sucks the breast of summer.

Miserable is he  
who neither loves  
nor frolics  
under summer's spell.

Those  
who vie  
for Cupid's prize  
taste the sweetness  
of honey.

Let us,  
proud and joyful,  
be ruled  
by Venus.  
Let us emulate Paris.

On the Lawn  
Orchestra

Chorus and Small Chorus

The noble wood  
is filled with buds  
and leaves.  
Where is my lover?  
He rode away on horseback.



eia, quis me amabit?

Floret silva undique  
nah mine gesellen ist mir we.  
Gruonet der walt allenthalben,  
wa ist min geselle also lange?  
Der ist geriten hinnen,  
o wi, wer sol mich minnen?

8. Chramer, gip die varwe mir

Chramer, gip die varwe mir,  
die min wengel roete,  
damit ich die jungen man  
an ir dank der minnenliebe noete.  
Seht mich an,  
jungen man!  
lat mich iu gevallen!

Minnet, tugentliche man,  
minnecliche vrouwen!  
minne tuot iu hoch gemuot  
unde lat luech in hohen eren schouwen.  
Seht mich au,  
jungen man!  
lat minich iu gevallen!

9. Reie (Round Dance)

Swaz hie gat umbe

Swaz hie gat umbe,  
daz sint alles megede,  
die wellent an man  
allen disen sumer gan!

Chume, chum, geselle min

Chume, chum, geselle min,  
ih eubite harte din,  
ih enbite harte din,  
chum, chum, geselle min.

Suzer rosenvarwer munt.

chum unde mache mich gesunt,  
chum unde mache mich gesunt,  
suzer rosenvarwer munt.

Swaz hie gat umbe

Swaz hie gat umbe,  
daz sint alles megede,  
die wellent an man  
allen disen sumer gan!

10. Were diu werlt alle min

Were diu werlt alle min  
von deme mere unze an den Rin,  
des wolt ih mih darben,  
daz diu chunegin von Engellant  
lege an minen armen.

Alas, who will love me now?

Everywhere the forest is in bloom,  
I am longing for my lover.  
If the wood is green all over,  
why does my lover not return?  
He has hidden away.  
Woe is me, who will love me?

Soli (Sopranos) and Chorus

Shopkeeper, give me color  
to paint my cheeks,  
that young men  
may not resist my graces.  
Young men,  
look here,  
do I not charm you?

Make love, good men  
and gracious women.  
Love will ennoble you,  
and you will stand in high respect.  
Young men,  
look here,  
do I not charm you?

Orchestra

Here are maidens  
in a circle,  
they'd like to be without a lover  
all the summer through.

Small Chorus

Come, come, my pretty maid,  
I wait for thee.  
I wait for thee,  
Come, come my pretty maid.

Sweet rosy mouth,

come and heal my longing.  
Come and heal my longing,  
sweet rosy mouth.

Chorus

Here are maidens  
in a circle,  
they'd like to be without a lover  
all the summer through.

Chorus

Were the world all mine,  
from the sea to the Rhine,  
I should gladly forsake it  
for the Queen of England  
in my arms.

II  
In Taberna

Estuans interius

Estuans interius

ira vehementi

in amaritudine

loquor mee menti:

factus de materia,

cinis elementi,

similis sum folie,

de quo ludunt venti.

Cum sit enim proprium

viro sapienti

supra petram ponere

sedem lundamenti,

stultus ego comparor

fluvio labenti,

sub eodem tramite

nunquam permanenti.

Feror ego veluti

sine nauta navis,

ut per vias aeris

vaga fertur avis;

non me tenent vincula,

non me tenent clavis,

quero mihi similes

et adiungor pravis.

Mihi cordis gravitas

res videtur gravis;

iocus est amabilis

dulciorque favis;

quicquid Venus imperat,

labor est suavis,

que nunquam in cordibus

habitat ignavis.

Via lata gradior

more iuventutis,

implicor et vitiis

immemor virtutis,

voluptatis avidus

magis quam salutis,

mortuus in anima

curam gero cutis.

Olim lacus colueram

Cignus ustus cantat:

Olim lacus colueram,

olim pulcher extiteram,

dum cignus ego fueram.

Miser, miser!

II  
In the Tavern

Baritone Solo

In rage

I talk

made of matter,

ash of the elements,

I am like a leaf

and bitterness

to myself,

which the wind plays with.

If a wise man

builds

his house

upon a rock,

I, fool,

am like a gliding river

which follows

no straight path.

I am swept away

like a pilotless ship,

like a bird floating aimlessly

through the air.

No fetters, no locks

hold me,

I am looking for my like,

and I join the depraved.

The burdens of the heart

weigh too heavily on me.

Jesting is lovely

and sweeter than the honeycomb

What Venus commands

is suave labor,

love never dwells

in cowardly hearts.

On the broad road I move along

as youth is wont to do.

I am entangled in vice,

and unmindful of virtue.

Greedy more for lust

than for welfare,

dead in soul,

I care only for my body.

Tenor Solo and Male Chorus

The roasted cygnet sings:

Once I dwelt in the lakes,

once I was

a beautiful swan.

O miserable me!

modo niger et ustus fortiter!	Now I am roasted black!		Octies pro fratribus perversis, nonies pro monachis dispersis, decies pro navigantibus, undecies pro discordantibus, duodecies pro penitentibus, tredecies pro iter agentibus. Tam pro papa quam pro rege bibunt omnes sine lege.	Eight times for the sinful brethren, nine times for the dispersed monks, ten times for the navigators, eleven times for men at odds, twelve times for the penitent, thirteen for the travelers. We drink for Pope and King alike, and then we drink, we drink.
Girat, regirat garcifer; me rogit urit fortiter; propinat me nunc dapifer,	The cook turns me on the spit, the fire roasts me through, and I am prepared for the feast.			
Miser, miser! modo niger et ustus fortiter!	O miserable me! Now I am roasted black!		Bibit her, bibit herus, bibit miles, bibit clerus, bibit ille, bibit illa, bibit servus cum ancilla, bibit velox, bibit piger, bibit albus, bibit niger, bibit constans, bibit vagus, bibit rudis, bibit magus.	The mistress drinks, the master drinks, the soldier and the clergyman. This man drinks, that woman drinks, the servant and the maid. The quick man drinks, the lazy drinks, the white man and the black. The sedentary drinks, the wanderer drinks, the ignorant and the learned.
Nunc in scutella iaceo, et volitare nequeo, dentes frendentes video.	I am borne upon a platter and can no longer fly. I catch sight of gnashing teeth.			
Miser, miser! modo niger et ustus fortiter!	O miserable me! Now I am roasted black!			
13. Ego sum abbas	Baritone Solo and Male Chorus		Bibit pauper et egrotus, bibit exul et ignotus, bibit puer, bibit canus, bibit presul et decanus, bibit soror, bibit frater, bibit anus, bibit mater, bibit ista, bibit ille, bibunt centum, bibunt mille.	The poor man drinks, the sick man drinks, the exiled and the unknown. The youngster drinks, the oldest drinks, the Bishop and the Deacon. The sister drinks, the brother drinks, the old woman and the mother. Woman drink and men drink by the hundreds and the thousands.
Ego sum abbas Cucaniensis et consilium meum est cum bibulis, et in secta Decii voluntas mea est, et qui mane me quesierit in taberna, post vesperam nudus egredietur, et sic denudatus veste clamabit: quid fecisti sors turpissima? Nostre vite gaudia abstulisti omnia!	I am the Abbot of Cucany, and I meet with my fellow drinkers and belong to the sect of Decius Whosoever meets me in the tavern over dice loses his garments by the end of the day, and thus bereft of clothes will cry out: Wafna, wafna! what hast thou done, o infamous f ? Thou hast taken away all the pleasures of this life.		Parum sexcente nummate durant, cum immoderate bibunt omnes sine meta. Quamvis bibant mente leta, sic nos rodunt omnes gentes et sic erimus egentes. Qui nos rodunt confundantur et cum iustis non scribantur.	Six hundred coins are not enough for this aimless and intemperate drinking. Though our drink is always gay, there are ever those who nag, and we shall be indignant. may they who nag us be confounded, and never be inscribed among the just.
14. In taberna quando sumus	Male Chorus			
In taberna quando sumus, non curamus quid sit humus, sed ad ludum properamus, cui semper insudamus. Quid agatur in taberna, ubi nummus est pincerna, hoc est opus ut queratur, si quid loquar, audiat.	When we are in the tavern, unmindful of the grave, we rush to the gaming tables over which we sweat. If you want to know what happens in the tavern (where money gets you wine), then listen to my tale.			
Quidam ludunt, quidam bibunt, quidam indecrete vivunt. Sed in ludo qui morantur, ex his quidam denudantur, quidam ibi vestiuntur, quidam saccis induuntur. Ibi nullum timet mortem, sed pro Baccho mittunt sortem:	Some men gamble, others drink, others shamelessly indulge themselves, and of those who stay to gamble, some lose their garments, and others are in sackcloth. There no one is in fear of death, throwing dice for Bacchus:			
Primo pro nummata vini, ex hac bibunt libertini; semel bibunt pro captivis, post hec bibunt ter pro vivis, quater pro Christianis cunctis, quinque pro fidelibus defunctis, sexies pro sororibus vanis, septies pro militibus silvanis.	First, the dice are thrown for wine, which the libertines drink. Then they toast the prisoners twice, then they toast the living thrice. Four times wine is drunk for Christians, five times for the faithful departed, six times for the boastful sisters, seven times for the forest soldiers.			
		III Cour D'Amour	III The Court of Love	
		5. Amor volat undique Amor volat undique, captus est libidine. suvenes, iuencule coniunguntur merito.	Soprano Solo and Boys' Chorus The God of Love flies everywhere and is seized by desire. Young men and young women are tightly joined together.	
		Siqua sine socio, caret omni gaudio; tenet noctis infima sub intimo cordis in custodia:	If a girl lacks a man she misses all delight, darkest night is at the bottom of her heart:	
		fit res amarissima.	This is bitterest fate.	
		6. Dies, nox et omnia Dies, nox et omnia michi sunt contraria, vitginum colloquia	Baritone Solo Day and night and all the world are opposed to me, and the sound of maidens' voices	

me fay plauszer,  
oy suvenz suspirer,  
plu me fay temer.

O sodales, ludite,  
vos qui scitis dicite,  
michi mesto parcite,  
grand ey dolor,  
attamen consulite  
per voster honur.

Tua pulchra facies,  
me fay planszer milies,  
pectus habet glacies.  
a remender,  
statim vivus flerem  
per un baser.

17. Stetit puella

Stetit puella  
rufa tunica;  
si quis ceam tetigit,  
tunica crepuit.  
Eia.

Stetit puella  
tamquam rosula  
facie splenduit,  
os eius floruit.  
Eia.

18. Circa mea pectora

Circa mea pectora  
multa sunt suspiria  
de tua pulchritudine,  
que me ledunt misere.  
Manda liet,  
manda liet,  
min geselle  
chumet niet.  
Tui lucent oculi  
sicut solis radii,  
sicut splendor fulguris  
lucem donat tenebris.  
Manda liet,  
manda liet,  
min geselle  
chumet niet.  
Vellet deus, vellent dii,  
quod mente proposui:  
ut eius verginea  
reserassem vincula.  
Manda liet,  
manda liet,  
min geselle  
chumet niet.

makes me weep.  
Alas, I am filled with sighing  
and fear.

O friends, amuse yourselves  
and speak as you please.  
Spare me, a sad man,  
for great is my grief.  
Counsel me,  
by your honor.

Thy lovely face  
makes me weep a thousand tears  
because thy heart is made of ice.  
Thy single kiss  
would bring me  
back to life.

Soprano Solo

There stood a maid  
in a red tunic,  
when it was touched  
the tunic rustled.  
Eia!

There stood a girl,  
like a rose,  
her face was radiant,  
her mouth bloomed.  
Eia!

Baritone Solo and Chorus

My heart is filled  
with sighing.  
I am longing for thy beauty.  
My misery is great.  
Manda liet,  
manda liet,  
my sweetheart  
does not come.

Thine eyes shine  
like the sun's rays,  
like lightning flashes  
in the night.

Manda liet,  
manda liet,  
my sweetheart  
does not come.

May the Gods look with favor  
on my desire  
to undo the bonds  
of her virginity.

Manda liet,  
manda liet,  
my sweetheart  
does not come.

19. Si puer cum puellula

Si puer cum puellula  
moratur in cellula,  
felix coniunctio.  
Amore suscescente,  
pariter e medio  
propulso procul tedio,  
fit ludus ineffabilis  
membris, lacertis, labiis.

20. Veni, veni, venias

Veni, veni, venias,  
ne me mori facias,  
byrca, byrcce, nazaza,  
tillirivos...

Pulchra tibi facies,  
oculorum acies,  
capillorum seris,  
o quam clara species!

Rosa rubicundior,  
lilio candidior,  
omnibus formosior,  
semper in te glorior!

21. In trutina

In trutina mentis dubia  
fluctuant contraria  
lascivus amor et pudicitia.  
Sed eligo quod video,  
collum iugo prebeo;  
ad iugum tamen suave transeo.

22. Tempus est iocundum

Tempus est iocundum,  
o virgines,  
modo congaudete  
vos iuvenes.

Oh, oh, oh  
totus floreo,

iam amore virginali  
totus ardeo,  
novus, novus amor  
est, quo pereor.

Mea me confortat  
promissio,  
mea me deportat  
negatio.

Oh, oh, oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor

Soli (3 Tenors, Baritone, 2 Basses)

When a boy and a maiden  
are alone together,  
happy is their union.  
Their passions mount,  
and modesty disappears.  
An ineffable pleasure  
pours through  
their limbs, their arms, their lips.

Double Chorus

Come, come,  
do not let me die.  
Hycra, hycce, nazaza,  
tillirivos...

Pretty is thy face,  
the look of thine eyes,  
the braids of thy hair,  
o how beautiful thou art!

Redder than the rose,  
whiter than the lily,  
more beautiful than all the rest,  
always I shall glory in thee.

Soprano Solo

I am suspended  
between love  
and chastity,  
but I choose  
what is before me  
and take upon myself the sweet yoke.

Soli (Soprano and Baritone), Chorus, and Boys' Chorus

Pleasant is the season,  
o maidens,  
now rejoice,  
ye lads.

Oh, oh, oh,  
with love

I bloom  
for a maiden,  
my new, new love,  
of which I perish.

Yielding  
gratifies me,  
refusing  
makes me grieve.

Oh, oh, oh,  
with love  
I bloom  
for a maiden,  
my new, new love.



est, quo pereo.

Tempore brumali  
vir patiens,  
animo vernali  
lasci viens.

Oh, oh, oh,  
totus floeo,  
iam amore virginali  
totus ardeo,  
novus, novus amor  
est, quo pereco.

Mea mecum ludit  
virginitas,  
mea me detrudit  
simplicitas.

Oh, oh, oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor  
est, quo pereco.

Veni, domicella,  
cum gaudio,  
veni, veni, pulchra,  
iam pereco.

Oh, oh, oh,  
totus floreo,  
iam amore virginali  
totus ardeo,  
novus, novus amor  
est, quo pereco.

23. Dulcissime

Dulcissime,  
totam tibi subdo me!

Banziflor et Helena

24. Ave formosissima

Ave formosissima,  
gemma pretiosa,  
ave decus virginum,  
virgo gloriosa,  
ave mundi luminar,  
ave mundi rosa,  
Blanziflor et Helena,  
Venus generosa!

Fortuna  
Imperatrix Mundi

25. O Fortuna \*

\* Same text as Song No. 1

of which I perish.

In winter  
man's desires are passive,  
the breath of spring  
makes him lascivious.

Oh, oh, oh,  
with love  
I bloom  
for a maiden,  
my new, new love,  
of which I perish.

My maidenhood  
excites me,  
but my innocence  
keeps me apart.

Oh, oh, oh,  
with love  
I bloom  
for a maiden,  
my new, new love,  
of which I perish.

Come, my mistress,  
come with joy,  
come, my beauty,  
for I die.

Oh, oh, oh,  
with love  
I bloom  
for a maiden,  
my new, new love,  
of which I perish.

Soprano Solo

Sweetest boy,  
I give my all to you!

Blanziflor and Helena

Chorus

Hail to thee, most beautiful,  
most precious gem,  
hail, pride of virgins,  
most glorious virgin,  
hail, light of the world,  
hail, rose of the world.  
Blanziflor and Helena,  
Venus generosa!

Fortune  
Empress of the World

Chorus \*

## ISU SYMPHONY ORCHESTRA

Glenn Block, Music Director and Conductor

### VIOLIN I

Benjamin Roberts  
--Concertmaster  
Al Bartosik  
Stephanie Deimer  
Miquel DePablo  
Airi Enomoto  
Mary Gomez  
Michelle Kang  
Colleen Moss  
Jennifer Smith

### VIOLIN II

Megan Brady  
Christopher Baranyk  
Elizabeth Hunt  
Peter Juffernbruch  
Christine Sands  
Matthew Stedman  
Jackie Stevenson  
Kelli Stocker  
Rick Warner

### VIOLA

Peggy Weiss  
Emily Daoust  
Steve Hampton  
Matt Barwegen

### CELLO

Chris Frey  
Yalin Song  
Charles Davenport  
Brian Gaona  
Aaron Gradberg  
Erin Hughes  
Nathaniel Johnson  
Nicole Novak  
Kimberly Martin  
Marie Zieske

### BASS

Cliff Hunt  
Joel Packer  
Jeremy Reiner  
Benjamin Sullivan  
John Van Benthuyssen

### FLUTE

Christina L. Barnes  
Sabina M. White  
Jennifer Smith (piccolo)  
Anne Decker

### OBOE

Jennifer Schraml  
Deana Rumsey (English Horn)

### CLARINET

Emily B. Nunemaker  
Andrea Lawhun

### BASSOON

Scott E. Reynolds  
Amy B. Harkess

### HORN

Ryan Heseltine  
Darcie Condon  
Shay Einhorn  
Katie Lunzman  
Kate Peabody

### TRUMPET

Aimee Dorward  
Tara Nogle  
Jennifer Drennan

### TROMBONE

Jason Settlemoir  
Joel Matter  
Tarlton Atkinson (bass)

### TUBA

Brian Farber

PIANO  
Shawn Deganhart  
Dora Bizjak

### TIMPANI/PERCUSSION

Shawn Neely  
Jeff Matter  
Nick Anderson  
Roger True

### ISU INSTRUMENTAL FACULTY

Kim Risinger, flute	Judy Dicker, oboe	Aris Chavez, clarinet
Michael Dicker, bassoon	Joe Neisler, horn	Amy Gilreath, trumpet
Steve Parsons, trombone	David Collier, percussion	Sarah Gentry, violin
Kate Hamilton, viola	Greg Hamilton, cello	William Koehler, bass

### STAFF

Anne Decker, Assistant Conductor  
Colleen Moss, Orchestra Manager / Librarian

### ORCHESTRA COMMITTEE

Kimberly Martin, Chair

Christina L. Barnes  
Ryan Heseltine

Anne Decker  
Benjamin Roberts

\* denotes principal. Players are listed in each section alphabetically after principals.

## Concert Choir

David Bennett, Shawn Degenhart, Samantha Hammer  
Assistant Conductors

Nathan Edwards  
Administrative Assistant

### *Soprano*

Abby Albright  
Jenna Avery  
Jennifer Bailey  
Lynda Barnes  
Christy Bookwalter  
Rachel Devitt  
Molly Jones  
Gretchen Kemp  
Brigitte Lehmkehl  
Janna Peterson  
Leslie Pomykala  
Jane Smolen  
Sara Tresenriter  
Sondra Trumble  
Amy Turner  
Amanda Vick  
Melissa Vick  
Heather West

### *Tenor*

Steve Bayer  
John Beer  
David Bennett  
Nate Edwards  
Tom Faulkner  
Dominic Just  
Brian Lareau  
Josh Lewis  
Joel Matter  
Tom Mindock  
Scott Noonan  
Jeremy Painter  
Steve Peter  
Ben Thompson  
Michael Williams  
Mike Strand

### *Alto*

Arianna Brown  
Bridget Burrell  
Amy Butters  
Julie Fallon  
Sarah Finifrock  
Sam Hammer  
Angela Haeseker  
Tori Hicks  
Krista Koske  
Laura Noonan  
Sequita Randle  
Tracy Rhyne  
Ragen Sanner  
Lindsay Sullivan  
Karen Tucka

### *Bass*

Scott Bartnik  
Ben Cubberly  
Shawn Degenhart  
Mark Greer  
Scott Grobstein  
Jason Gross  
Joshua Hess  
Andy Jensen  
Richard Kincanon  
Gary Livshits  
Eric Pingel  
Lennon Rodgers  
Chris Thilk  
Erik Tomlin  
Richard Warner  
Dave Wilton

## ISU CIVIC CHORALE

Patricia Foltz, Accompanist

### *Soprano*

Louise Andrew  
Amy Barmann  
Judy Brown  
Peg Dudzik  
Marie DiGiammarino  
Susie Ferrenburg  
Jessica Goodman  
Barb Green  
Cory Gunkel  
Ann Halper  
Julie Anne Hammontree  
Beth Hanse  
Paula Helgeson  
Marjorie Hobbs  
Arlene Johnson  
Karen Johnson  
Kim Kleinfeldt  
Rowen Koshinski  
Sylvia Kruger  
Patsy Leonard  
Bea Lowery  
Mindy Maves  
Tara Mayberry  
Jerry McGinnis  
Patti Mullen  
Jan Noble  
Kiki Osbourne  
Megan Poulos  
Pat Rosenbaum  
Jennifer Schmidt  
Jenny Shuck  
Karen Smith  
Lauren Stenzel  
Alison Trego  
Vasiliki Vourvahis  
Christine Williams

### *Alto*

Leslie Amacher  
Jill Attaway  
Mary Esther Baldwin  
Katie Bechtel  
Jeanette Berger  
Jane Brummet  
Lillian Bucher  
Amy Cohen  
Peggy Canopy  
Kirsten Cordery  
Lola DeVore  
Georgia Everson  
Kathy Fogal  
Ellen Hagen  
Hannah Hansen  
Judith Hines  
Jett Jett  
Sonja Larson-Strieff  
Icelynn Mamuri  
Kay Mays  
Erin Murphy  
Penny Noble  
Susan Palmer  
Phyllis Parr  
Annette Phillips  
Kristina Ragonese  
Judith Ronan  
Kathryn Ryan  
Emily Safford  
Jennifer Sarashinsky  
Kathryn Schafer  
Sharon Schroeder  
Mary Selk  
Stephanie Shackley  
Summer Shelby

Emily Skelly  
Rachel Skelly  
Jennifer Smetana  
Kim Snyder  
Rachel Tong  
Emily Vizer  
Cara Wagoner  
Jean Wallace

### *Tenor*

Wayne Caldwell  
Corey Coughlin  
Doug Lamb  
Joshua Masterman  
Allen Popowski  
Kenneth Prince  
Tom Sullivan  
Tony Witte

### *Bass*

James Angell  
Joe Bernert  
Owen Brummet  
Thomas Burrell  
Harold Goyen  
John Hensley  
Ed Hines  
Mike Humphreys  
George Kidder  
Morgan Kirkham  
Dick Koshinski  
Mark Lindberg  
A. Keith Oliver  
Jeoung-Pil Park  
Andy Tillema

## The Singing Y'ers

David Andre Bennett, Conductor

Debbie Carney, Accompanist

Jeffrey Adam  
Brett Anspach  
Greg Brown  
Darein Burton  
Aaron Cole  
Matt Van Dyke  
BJ Enzweiler  
Ben Harney  
Aaron Hirst  
Luke Hoesly  
Quentin Hursey  
Nathan Jacobs  
Nate Johnston  
John Michael Kent  
Martin Langrall

Joshua Lannie  
Nate Loos  
Ryan Marquardt  
John Miller  
Chris Morse  
Daniel Powell  
Colin Rogers  
Tomek Stadnik  
Joel Stone  
Joel Werner  
Adison Wilkins  
Austin Wilkins  
Michael Wilkins

**David Andrew Bennett** is in his first season as the musical director of the *Singing Y'ers Boychoir*. Bennett will lead a busy concert schedule this year for the Y'ers including an overseas tour. The tour includes a trip to Bloomington-Normal's Sister City Asahikawa, Japan, along with Tokyo and Kyoto. The group also has plans to tour in Singapore, Brunei, and the Philippines. David received a Bachelor of Music Education degree from The Ohio State University. He is currently a graduate assistant in choral conducting and expects his Master of Music degree from Illinois State University in May of 1998. Bennett taught three years for Montgomery County Public Schools in Rockville, Maryland. He also performed with the Nevilla Ottley Singers and the Choral Arts Society of Washington, D.C.. He now serves as Music Director of First United Church of Christ in El Paso. David Bennett is married to the lyric soprano Dione Parker, who is presently pursuing a DMA in vocal performance at the University of Illinois. The Bennett's are expecting their first child in December.



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Greg Hamilton, cellist

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Greg Hamilton, cellist

November 11-13

**Holiday Concert**

7 pm, Sunday, December 7

Braden Auditorium

(Admission charge)



*Carmina Burana*